

To Norman Wilks

# DAY DREAMS

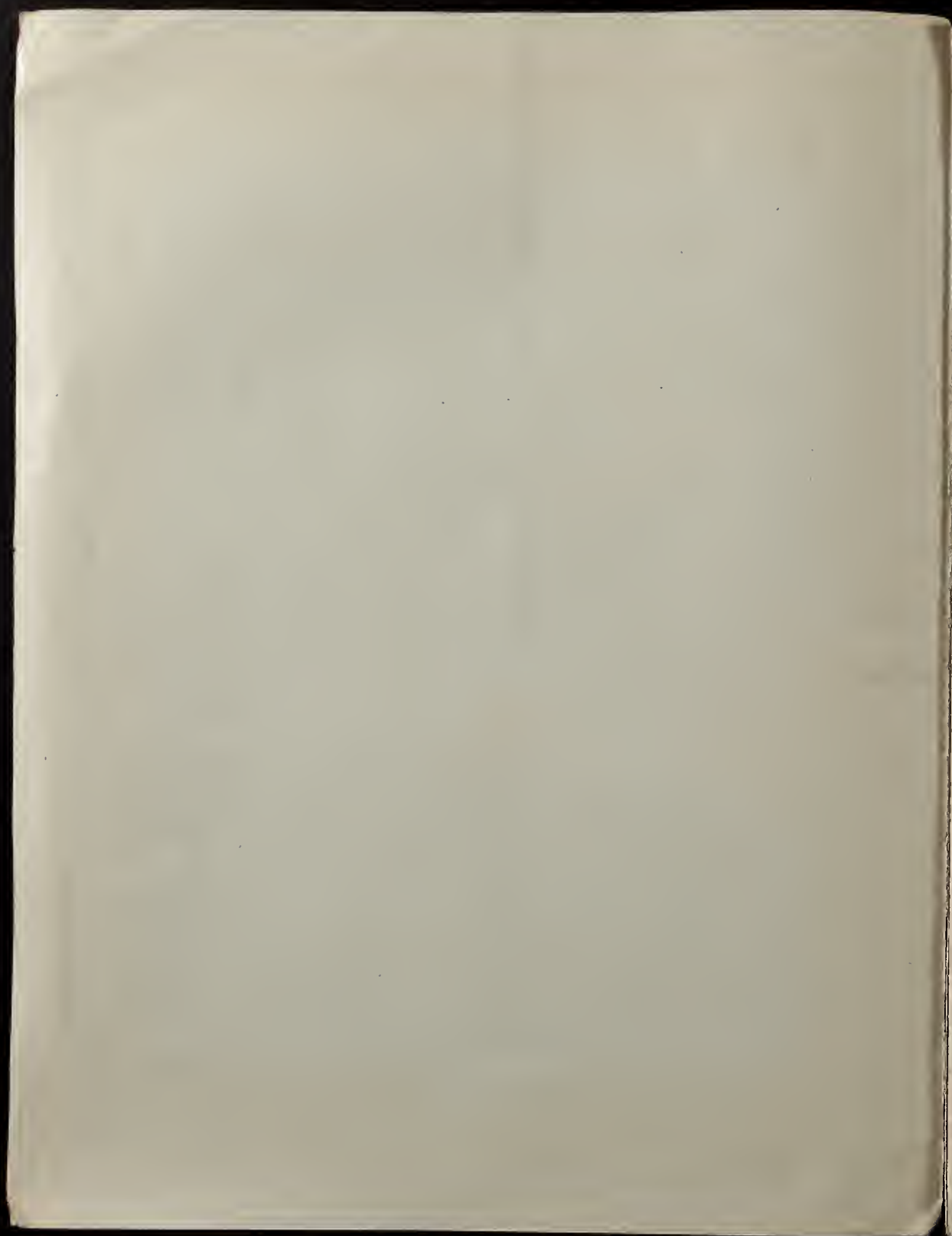
(Idyll)

Op. 52, No. 2

By  
CLARENCE LUCAS



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# LYRICAL PIANO WORKS

BY

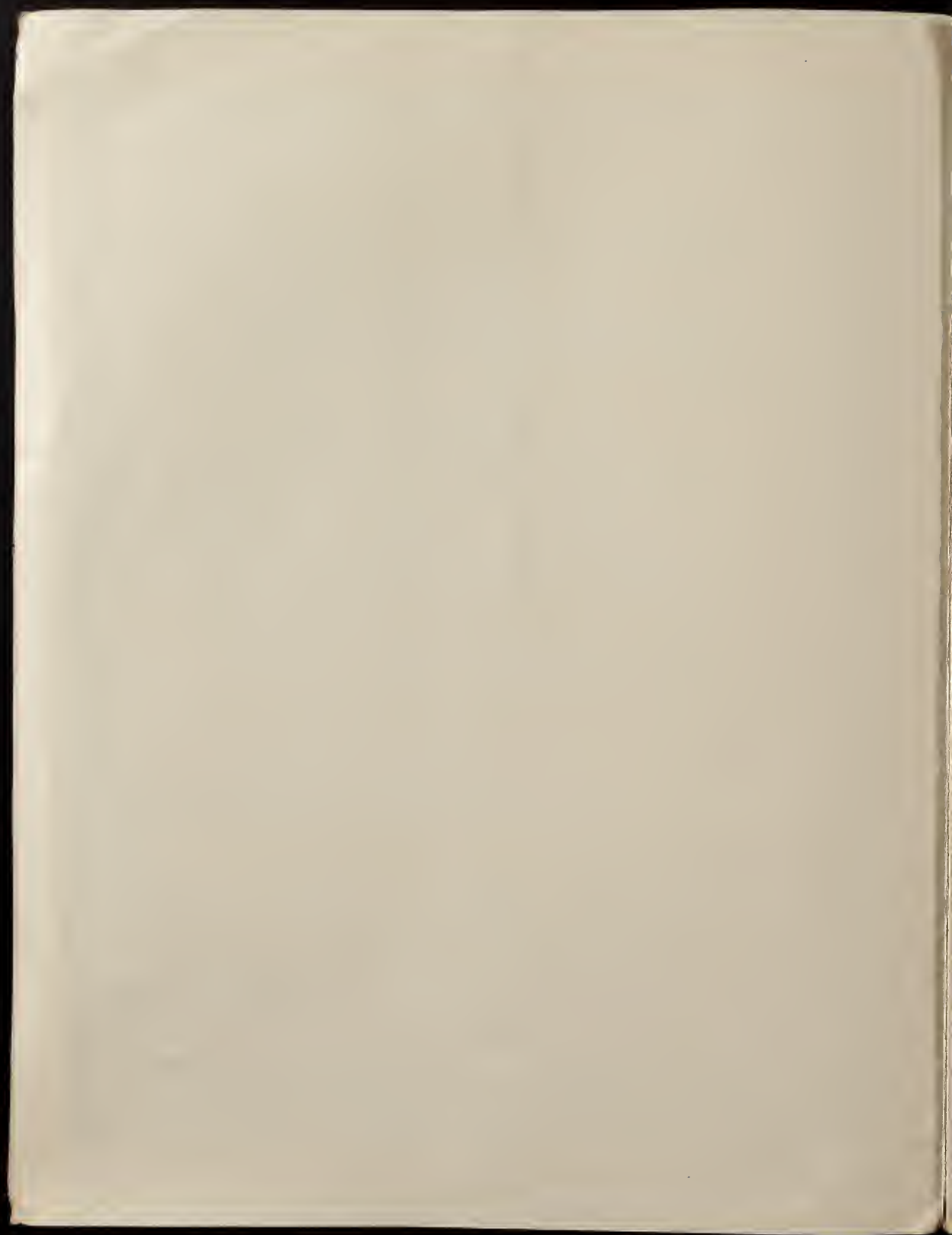
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*Chapman*



To Norman Wilks

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# Day Dreams

## Idyll

"Looking on the happy Autumn fields  
And thinking of the days that are no more"

Tennyson

CLARENCE LUCAS, Op. 52, No. 2

Adagio

Piano

*f* *mf* *p sostenuto* *marcata la melodia*

*mf* *poco rubato* *p mf*

Ad. \*

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C 5517



First system of musical notation for piano, measures 1-4. The music is in 4/4 time. The first measure has a tempo marking of  $\text{♩} = 66$ . The second measure has a dynamic marking of  $f$  and a tempo marking of *poco rit. mf*. The third measure has a dynamic marking of  $p$ . The fourth measure has a tempo marking of  $\text{♩} = 66$ . The bass line has fingerings: 5, 2, 4, 1, 2, 3. The treble line has fingerings: 5, 4, 1, 1, 4. There are two *Red \** markings below the bass line.

Second system of musical notation for piano, measures 5-8. The music is in 4/4 time. The first measure has a tempo marking of  $\text{♩} = 63$  and a dynamic marking of *poco rit.*. The second measure has a tempo marking of  $\text{♩} = 63$  and a dynamic marking of *innocentemente*. The third measure has a tempo marking of  $\text{♩} = 63$  and a dynamic marking of *innocentemente*. The fourth measure has a tempo marking of  $\text{♩} = 63$  and a dynamic marking of *innocentemente*. The bass line has fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The treble line has fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. There are four *Red \** markings below the bass line.

Third system of musical notation for piano, measures 9-12. The music is in 4/4 time. The first measure has a tempo marking of  $\text{♩} = 56$  and a dynamic marking of *con elevazione*. The second measure has a tempo marking of  $\text{♩} = 56$  and a dynamic marking of *con elevazione*. The third measure has a tempo marking of  $\text{♩} = 56$  and a dynamic marking of *con elevazione*. The fourth measure has a tempo marking of  $\text{♩} = 56$  and a dynamic marking of *con elevazione*. The bass line has fingerings: 1, 5, 2, 5, 1, 5, 2, 5. The treble line has fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. There are no *Red \** markings below the bass line.

Fourth system of musical notation for piano, measures 13-16. The music is in 4/4 time. The first measure has a dynamic marking of  $mf$ . The second measure has a dynamic marking of  $mf$ . The third measure has a dynamic marking of  $f$ . The fourth measure has a dynamic marking of  $ff$  and a tempo marking of *con passione dim. e rit.*. The bass line has fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The treble line has fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. There are four *Red \** markings below the bass line.

## Tempo I

Rea \* Rea \* Rea \* Rea \*

Rea \* Rea \* Rea \*

## Più mosso

Rea \* Rea \* Rea \*

## Più lento

## Largo

Rea \* Rea \* Rea \* Rea \* Rea \*

# AUBADE.

1

*Andante con moto.*

JOHN ANSELL.

Piano.

The musical score is written for piano and consists of four systems of music. The first system begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andante con moto.' and the dynamics include 'p' (piano) and 'rall. a tempo'. The second system starts with a section marked 'A' and includes the dynamic 'p dolce'. The third system includes the dynamic 'cresc.'. The fourth system continues the piece with various musical notations including slurs and ties. The score is enclosed in a rectangular border.

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To W. O. Forsyth, Toronto

# The Moon Of Omar

## REVERIE

"Yon rising moon that looks for us again.  
How oft hereafter will she wax and wane;  
How oft hereafter rising look for us  
Through this same garden - and for one in vain."  
(Fitzgerald)

CLARENCE LUCAS, Op. 52

Andante affettuoso

The musical score is written for piano and consists of four systems. The first system begins with a mezzo-forte (*mf*) dynamic and includes a pedal instruction (*Ped.*) with the note "(tenuto per il ped.)". The second system features a piano (*p*) dynamic. The third system includes mezzo-forte (*mf*) and forte (*f*) dynamics. The fourth system includes a crescendo (*cresc.*), forte (*f*), and cantando marking. The score is characterized by arpeggiated chords and flowing melodic lines in both hands.

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# NEW AND POPULAR PIANOFORTE MUSIC.

**CHARMEUSE.** ROBERT CONINGSBY CLARKE.  
(VALSE-INTERMEZZO.)  
*Tempo di Valse-lento. Graciosa e rubata.*  
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**"ALBA."** CARLO ALBANESI.  
ROMANCE.  
*Allargato. p cantando dolcemente.*  
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**POUR ELLES.** CARLO ALBANESI.  
(PAS CADENCÉ.)  
*Andantino alla Gavotta.*  
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**UNE LARME.** CARLO ALBANESI.  
(FEUILLE D'ALBUM.)  
*Lento. cantando tristemente.*  
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**COQUETTE.** HUBERT BATH.  
(A SCHERZINO.)  
*Moderato e scherzando.*  
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**RÉVERIE.** F. A. ARMSTRONG.  
*Andante cantabile.*  
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**CONCERT STUDY IN G FLAT.** BYDNEY ROSENBLUM,  
Op. 5, No. 1.  
*Allegro molto vivace. (♩ = 168.)*  
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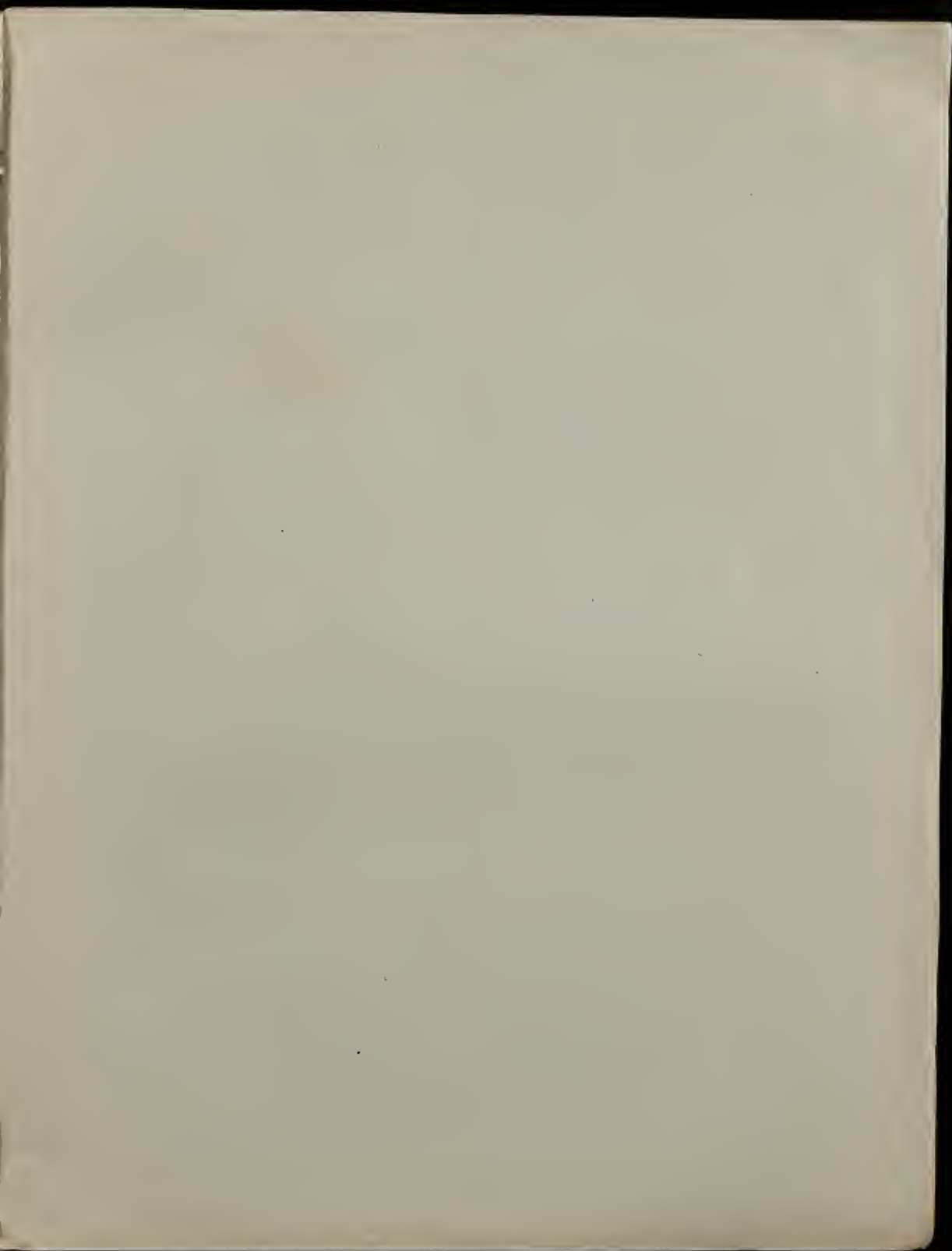
**GAVOTTE.** CARLA FERRARIO.  
(DANS LE STYLE ANCIEN.)  
*Con grinta. M.M. ♩ = 76.*  
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**MINUETTO.** CARLA FERRARIO.  
(DANS LE STYLE ANCIEN.)  
*Con bris. M.M. ♩ = 100.*  
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**SÉRÉNADE LYRIQUE.** EDWARD ELGAR.  
*Allargato. (M.M. ♩ = 64.)*  
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**CHARMEUSE.**  
(VALE-INTERMEZZO.)

ROBERT CONINGSBY CLARKE.

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*Allegretto.*

**"ALBA."**  
ROMANCE.

CARLO ALBANESE.

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*Andantino alla Comita.*

**POUR ELLES.**  
(PAS CADENCE.)

CARLO ALBANESE.

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*Lento.*

**UNE LARME.**  
(FEUILLE D'ALBUM.)

CARLO ALBANESE.

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*Moderato e scherzando.*

**COQUETTE.**  
(A SCHERZINO.)

HUBERT BATH.

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*Andante cantabile.*

**RÉVERIE.**

F. A. ARMSTRONG.

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*Allegro molto vivace. Op. 158.*

**CONCERT STUDY IN G FLAT.**

BYRDNEY ROSENBLUM.

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*Com. grave. M.M. 4/4.*

**GAVOTTE.**  
(DANS LE STYLE ANCIEN.)

CARLA FERRARIO.

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*Com. brlo. M.M. 4/4.*

**MINUETTO.**  
(DANS LE STYLE ANCIEN.)

CARLA FERRARIO.

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*Allegretto (M.M. 4/4).*

**SÉRÉNADE LYRIQUE.**

EDWARD ELGAR.

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